



Agnes Christine Johnston

Also Known As:

A. C. Johnson, Agnes Christine Johnson, Agnes C. Johnson, Agnes Johnston, Agnes C. Johnston, Mrs. Frank Mitchell Dazey

Lived:

January 11, 1896 - July 19, 1978

Worked as:

adapter, co-screenwriter, playwright, scenario writer, screenwriter, stenographer, writer

Worked In:

United States

by April Miller

Agnes Christine Johnston repeatedly claimed that she wrote and sold her first scenario, *Wanted for Murder*, at the age of sixteen. In 1925 she described that effort to the *Los Angeles Times* as a “bloodthirsty” story about a man who was tried for his own murder (D13). Perhaps she was sixteen, but she says she is “just eighteen” in the thank you letter she wrote in 1914 to Vitagraph Company of America president Albert Smith. Here she describes her ambition to go to the Columbia School of Journalism, says how happy the check he sent made her, and raves that “even dances and parties pale beside ‘movey’ writing.” We do not know if that first scenario was actually produced, but her brief description mirrors the title of a later Vitagraph film, *Tried for His Own Murder* (1916).

However, when Johnston officially joined the film industry in 1915, it was at first not as a scenarist, but as a stenographer in Vitagraph’s Brooklyn studio, at a reported salary of \$10 per week, she told the *Los Angeles Times* (D13). In those first few years, she wrote scenarios for comedy-dramas released by Vitagraph, the Thanhouser Company, and the Pathé Exchange. During this period, Johnston must have worked with [Marguerite Bertsch](#), head of the Vitagraph scenario department, whose manual on how to write for motion pictures described many devices developed at the studio. In this tradition, Johnston also wrote quite thoughtfully about the new technological requirements for as well as the ancient origins of the moving picture. Not every scenario writer thought so deeply about cinema as a kind of primal expression, although the theory she espouses is not original to her, as the idea that silent cinema could convey emotions without words was popular. [Lillian Gish](#) even wrote an encyclopedia entry on motion pictures as a basic universal language.

In a 1917 *Moving Picture World* article, “The Comedy Scenario,” Johnston calls the “comedy-drama” the ideal photoplay because the motion picture is “elemental.” In its reliance on “action,” she says, it hearkens back to the caveman: “It provokes first emotions, and then thought through those emotions,” through the “primal feelings” of laughter and tears. She also insists that the silent cinema not rely on the spoken word, claiming that it must be “more vital and ever-changing.” In the vocabulary emerging in the silent era, she also mentions the necessity of “continuity” (413). Her use of the term “continuity” here is interesting as it seems to encompass the term’s various meanings—from a script that facilitated efficient shooting to the way writing in conjunction with editing could produce a story that the viewer experienced as smooth and uninterrupted (Staiger 1985, 189–91).

In an article titled “A Feat in Photography” she describes writing the scenario for the extant title *An Old Fashioned Boy* (1920) as involving transitions between scenes that could be made without the use of silent film’s trademark iris shots. A writer, she suggested, might create transitions by the use of contrasting scenes, following action sequences with a love scene or “bit of human interest.” Although this article refers to the “continuous” approach to scene transitions as a “novelty” allowing spectators to experience a story “unfolding” without the interruption of either a “break” or a “fade,” she is in fact describing common industry practice (63). This development away from transitions that called attention to themselves in favor of smooth storytelling would have been the new industry standard by 1920 (Staiger 1985, 189–91).

In the summer of 1918, Agnes Johnston enrolled in Professor George P. Baker’s playwriting class at Harvard College, and in 1919 she became “special scenario editress” for [Mary Pickford](#), *Moving Picture World* reported in 1919 (744). The amazing *Daddy-Long-Legs* (1919) appeared during this period, a Johnston adaptation that would become one of the films that defined Pickford’s distinctive character as the poor girl capable of changing the hearts of the rich. The extant film, produced by the Mary Pickford Motion Picture Corporation, is carefully structured to display the comedian’s use of comic incongruity, pleasing contemporary audiences with a surprising formula that effectively combines funny and poignant elements. Holding up equally well are the two extant comedies, the first silent and the second sound, that Johnston wrote for Marion Davies—*The Patsy* (1928) and *Show People* (1928)—both directed by King Vidor while she was under contract to Metro-Goldwyn-Mayer. In recent years *The Patsy* has been rediscovered and was screened in 2002 at the Italian silent film festival, Le Giornate del Cinema Muto.

During her years at Metro-Goldwyn-Mayer, Johnston’s salary made the newspapers. The *Los Angeles Times*, in an article on “penwomen” in Hollywood, estimated Johnston’s 1924 salary as \$50,000 a year, or roughly \$1,000 per week. She had just moved from working as a freelance writer to being under “long-term contract” with Metro-Goldwyn-Mayer (C14). In 1925, the *Los Angeles Times* described her job at MGM as assessing plays for their viability of screen adaptation and securing rights (D13). At the same time, she was writing for important talent, as her work with Marion Davies during the MGM years attests. In fact, four years later the *Los Angeles Times* singled out Johnston as one of a very few women then under contract to a major production company, describing her as an important name in film writing circles and, by 1928, still “one of

the highest paid women scenarists” in the industry (C11). Director Paul Bern even remarked to the Los Angeles Times in 1925 that Johnston was among five scenarists, along with one other woman, [Frances Marion](#), who he felt deserved the title “screen specialist” (A9).

Agnes Christine Johnston may have been overshadowed by Marion, her legendary Metro-Goldwyn-Mayer scenario department coworker. Now, in examining Johnston’s career, we find that not only did she write or co-write circa forty original screenplays, but she also turned out adaptations in collaboration with her husband, the scenarist and playwright Frank Mitchell Dazey. For several years, between 1920 and 1936, the couple worked as co-authors, and the press frequently remarked on their successful professional collaborations, with one article titled “Mix Careers and Marriage” referring to them as “The Gold Dust Twins of Screen and Stage” (D11). Although we now know that many couples worked as creative teams in the silent era, Dazey and Johnston are less like the more visible writing-directing-acting teams such as [Lois Weber](#) and Phillips Smalley and more like Mr. and [Mrs. George Randolph Chester](#)—whose forte was joint scenario writing. Johnston and Dazey may also have been the only husband-wife team to cowrite a serial, *The Jungle Goddess* (1922), a project they undertook for the small Export-Import Film Company. This chapter play tells the story of a European girl who is kidnapped and tossed into the basket of a hot-air balloon only to be lost in the jungles of Africa where she becomes the “white goddess” of an African tribe. Surprisingly, ten of the fifteen episodes are extant, as are at least three other co-authored titles—*Silk Hosiery* (1920), produced by Famous Players-Lasky and distributed by Paramount Pictures Corporation; *The Tomboy* (1924) produced by Mission Film Corporation; and *For Another Woman* (1924). The latter was produced by the newly formed low-budget Rayart Pictures, which would become Monogram Pictures in 1930 (Slide 1998, 129).

While directors like Johnston and Weber benefited from the industry assumption that female directors would attract female spectators, this practice only held sway from about 1916–1923, after which time the industry changed course. The situation for scenario writers was slightly different as a relatively greater number of women continued to find studio as well as freelance writing work in the silent to sound transition period. One question that remains unanswered is whether the “woman’s-angle” justification for hiring women writers persisted. Defending women writers in 1924, Samuel Goldwyn sounds like a throwback to the previous decade when a new industry used women directors and scenario writers to shore up their respectability. In 1924, in an article mentioning Agnes Christine Johnston, the *Los Angeles Times* quotes veteran producer and head of a new company, Samuel Goldwyn, as saying, “Approximately 50 per cent of moving-picture audiences are composed of feminine spectators. So it is but natural that women make the best screen writers. They know better than men the tricks which catch the feminine mind and the little things that appeal to every class of audience” (C10). Always an advocate of women in the motion picture industry, Johnston agreed with a position held by a number of others, most notably scenario writer [Clara Beranger](#), that women’s special aptitudes made them potentially the equal of men as directors. In 1927, Johnston stated, “I see no reason why women shouldn’t make very good directors. They may not be quite as good at inserting spectacular touches, but for photoplays of intimate characterization—and these usually mean the best drama—they should easily equal or surpass men” (350). These comments suggest how quickly the new industry

players seem to have forgotten prolific directors Weber and [Alice Guy-Blaché](#), whose careers had come to an end by the early 1920s.

It may be more difficult to assess the careers of scenario writers, if only because of a long tradition of freelance work in all writing fields and the blurring of the distinction between professional and part-time work, particularly among women writers. Johnston announced her retirement from film in 1929, opting to focus on writing for the stage and magazines, but the *Hartford Courant* announced her return to scenario writing in 1931 with the headline, “Hollywood Lure Too Strong for Agnes Johnston” (3B). In 1935, *Moving Picture World* made a similar proclamation when it announced Johnston “Signs with M-G-M” (629). That same year, Alma Whitaker, writing in the *Los Angeles Times*, proclaimed that women directors and scenario writers began to “lose ground to men” with the advent of sound (A1). Agnes Johnston, however, was one of a handful of women writers (the list included other experienced professionals such as Marion, [Sonya Levien](#), and [Lenore Coffee](#)) who continued to work on film scenarios well into the sound period.

In addition to developing a reputation as a celebrated member of the motion picture industry, Agnes Christine Johnston was also one of Hollywood’s social trendsetters, with reporters remarking on her riding in celebrity steeplechase and polo matches, hosting popular ping-pong parties, and traveling around Paris with her newborn son in a handbasket. Reporters frequently commented on her remarkable ability to balance a demanding Hollywood career and a family. Johnston’s response to inquiries about this juggling act, as quoted in 1928 in the *Los Angeles Times*, sounds rather modern: “I think women have too much creative energy to spend it merely on housekeeping. You get neurasthenic if you have only one line. I notice it is the young mothers who devote themselves too intensely to their offspring who get nervous break-downs: also the society women who only do society, and writers who only write. When you have two young scenarios as well as two young children on your hands, you find each a relaxation and a joy. You don’t break down” (C11).

In a career that began in 1915 at Vitagraph and lasted for approximately thirty-five years, Agnes Christine Johnson became an increasingly prolific, high-profile member of the film community, writing scenarios, adaptations, or continuities for more than sixty films for a number of independent companies as well as for the emerging major motion picture company Metro-Goldwyn-Mayer. She wore many hats throughout her career, including authoring a popular stage comedy, “Funny Little Things,” which premiered at Los Angeles’ Morosco Theatre in 1928 to very positive reviews. Though author Ayn Rand described it as a “silly play about office girls’ love,” (42) Johnston claimed, in a 1928 *Los Angeles Times* article that several production companies had expressed interest in adapting the successful stage comedy (A11). Johnston also continued to collaborate with her husband on stage productions, and in 1966 the couple published a children’s book, *Pepe, the Bad One*, whose protagonist she described as a “Mexican Andy Rooney.” According to the author bio printed on the jacket, the book was inspired by Johnston and Dazey’s experience working as the volunteer managers of a *dispensario*, or free clinic. In addition to the popular Andy Hardy films of the 1940s, she also wrote serial magazine stories and newspaper etiquette columns, and eventually wrote for television.

Bibliography

“A Feat in Photography.” *Washington Post* (14 Nov. 1920): 63.

“Agnes Christine Johnston.” Obit. *Variety* (9 Aug. 1978): 70.

“Agnes Johnston, Scenarist.” *Moving Picture World* (8 Feb. 1919): 744.

“Film Companies are ‘Bidding’ Says She.” *Los Angeles Times* (9 Feb. 1928): A11.

“Has Job, Three Children, Husband—Yet Writes Plays.” *Los Angeles Times* (5 Feb. 1928): C11.

Johnston, Agnes Christine. “The Comedy Scenario.” *Moving Picture World* (21 July 1917): 413–414.

-----, “Hollywood Lure Too Strong for Agnes Johnston.” *Hartford Courant* (13 Sept. 1931): 3B.

-----, Letter to Albert Smith, 26 July 1914. Box 12647A, Warner Bros. Archives. University of Southern California, Cinematic Arts Library.

Kingsley, Grace. “Mix Careers and Marriage.” *Los Angeles Times* (22 Mar. 1925): D11, D13.

“Miss Johnston Asserts Women ‘Will Make Good.’” *Moving Picture World* (29 Jan. 1927): 350.

Rand, Ayn. *The Journals of Ayn Rand*. New York: Penguin, 1992.

“Signed by Paramount.” *Moving Picture World* 30 Aug. 1924: 701.

“Signs with M-G-M.” *Moving Picture World* (24 Oct. 1935): 629.

Whitaker, Alma. “Women Lose Ground to Men in Film Work.” *Los Angeles Times* (14 July 1935): A1.

Williams, Whitney. “Penwomen Dominate Screen Literati Group.” *Los Angeles Times* (13 Apr. 1925): A9.

Archival Paper Collections:

Agnes Christine Johnston clippings files. [Academy of Motion Picture Arts and Sciences, Margaret Herrick Library](#).

Agnes Christine Johnston and Frank Dazey papers, 1914–1968. [Academy of Motion Picture Arts and Sciences, Margaret Herrick Library](#).

Warner Bros. Archives. [University of Southern California, Cinematic Arts Library](#).

Filmography

A. Archival Filmography: Extant Film Titles:

1. Agnes Christine Johnston as Screenwriter, Scenario Writer, or Adapter

Divorce and the Daughter. Exec. prod.: Gertrude Thanouser, Edwin Thanouser, dir.: Frederic Sullivan, aut.: Agnes Christine Johnston (Thanouser Film Corp. US 1916) cas.: Florence La Badie, Edwin Stanley, si, b&w, 5 reels. Archive: [BFI National Archive \[GBB\]](#).

The Fires of Youth. Exec. prod.: Gertrude Thanouser, Edwin Thanouser, dir.: Émile Chautard, sc.: Agnes Christine Johnston (Thanouser Film Corp. US 1917) cas.: Frederick Warde, Helen Badgley, si, b&w, 35 & 16mm, 5 reels. Archive: [UCLA Film and Television Archive \[USL\]](#), [Library of Congress \[USW\]](#), [BFI National Archive \[GBB\]](#).

It Happened to Adele. Exec. prod.: Gertrude Thanouser, Edwin Thanouser, dir.: Van Dyke Brooke, sc.: Agnes Christine Johnston (Thanouser Film Corp. US 1917) cas.: Gladys Leslie, Carey L. Hastings, si, b&w, 35mm, 2 reels of 5, 717 ft. Archive: [Library of Congress \[USW\]](#), [Library and Archives Canada \[CAO\]](#).

The Great Adventure: Her Great Adventure/Spring of the Year. Dir.: Alice Guy-Blaché, sc.: Agnes Christine Johnston (Pathé Exchange, Inc. US 1918) cas.: Bessie Love, Flora Finch, si, b&w, 5 reels. Archive: [BFI National Archive \[GBB\]](#).

Mrs. Slacker. Dir.: Hobart Henley, sc.: Agnes Christine Johnston (Astra Film Corp. US 1918) cas.: Gladys Hulette, Creighton Hale, si, b&w, 5 reels. Archive: [Cinémathèque Française \[FRC\]](#), [Centre National du Cinéma et de l'Image Animée \[FRB\]](#).

Daddy-Long-Legs. Dir.: Marshall A. Neilan, adp.: Agnes Christine Johnston (Mary Pickford Co. US 1919) cas.: Mary Pickford, Milla Davenport, si, b&w, 35mm, 7 reels, 7,200 ft. Archive: [Library of Congress \[USW\]](#), [George Eastman Museum \[USR\]](#), [BFI National Archive \[GBB\]](#), [UCLA Film and Television Archive \[USL\]](#), [Svenska Filminstitutet \[SES\]](#), [EYE Filmmuseum \[NLA\]](#).

Alarm Clock Andy. Dir.: Jerome Storm, adp.: Agnes Christine Johnston (Famous Players-Lasky Corp. US 1920) cas.: Charles Ray, George Webb, si, b&w, 35mm, 5 reels, 4,938 ft. Archive: [Library of Congress \[USW\]](#).

An Old Fashioned Boy. Dir.: Jerome Storm, sc./st.: Agnes Christine Johnston (Famous Players-Lasky Corp. US 1920) cas.: Charles Ray, Ethel Shannon, si, b&w, 16mm, 5 reels, 4,617 ft. Archive: [UCLA Film and Television Archive \[USL\]](#), [Library of Congress \[USW\]](#), [Gosfilmofond of Russia \[RUR\]](#).

Homer Comes Home. Dir.: Jerome Storm, sc.: Agnes Christine Johnston (Thomas H. Ince Studios US 1920) cas.: Charles Ray, Priscilla Bonner, si, b&w, 16mm, 5 reels, 4,566 ft. Archive: [UCLA Film and Television Archive \[USL\]](#), [Library of Congress \[USW\]](#), [Academy Film Archive \[USF\]](#).

The Village Sleuth. Dir.: Jerome Storm, sc./st.: Agnes Christine Johnston (Thomas H. Ince Productions, US 1920) cas.: Charles Ray, Winifred Westover, si, b&w, 16 & 35mm, 5 reels. Archive: [Library of Congress \[USW\]](#), [Gosfilmofond of Russia \[RUR\]](#), [UCLA Film and Television Archive \[USL\]](#), [Academy Film Archive \[USF\]](#), [Jugoslovenska Kinoteka \[YUB\]](#).

Barbara Frietchie. Dir.: Lambert Hillyer, adp.: Lambert Hillyer, Agnes Christine Johnston (Regal Pictures, Inc. US 1924) cas.: Florence Vidor, Edmund Lowe, si, b&w, 16mm, 8 reels, 7,179 ft. Archive: [UCLA Film and Television Archive \[USL\]](#), [Library and Archives Canada \[CAO\]](#), [George Eastman Museum \[USR\]](#), [Lobster Films \[FRL\]](#).

Forbidden Paradise. Dir.: Ernst Lubitsch, sc.: Agnes Christine Johnston, Ljos Biró, Hans Kraly, Menyhért Lengyel (Famous Players-Lasky Corp. US 1924) cas.: Pola Negri, Rod La Rocque, si, b&w, 8 reels, 7,543 ft. Archive: [Cinémathèque Royale de Belgique \[BEB\]](#), [George Eastman Museum \[USR\]](#), [Museum of Modern Art \[USM\]](#), [EYE Filmmuseum \[NLA\]](#).

Confessions of a Queen. Dir.: Victor Seastrom, adp.: Agnes Christine Johnston (Metro-Goldwyn Pictures Corp. US 1925) cas.: Alice Terry, Lewis Stone, si, b&w, 7 reels, 5,820 ft. Archive: [Svenska Filminstitutet \[SES\]](#).

The Denial. Dir.: Hobart Henley, adp.: Agnes Christine Johnston (Metro-Goldwyn Pictures Corp. US 1925) cas.: Claire Windsor, Bert Roach, si, b&w, 5 reels, 4,791 ft. Archive: [George Eastman Museum \[USR\]](#).

Proud Flesh. Dir.: King Vidor, sc.: Harry Behn, Agnes Christine Johnston (Metro-Goldwyn Pictures Corp. US 1925) si, b&w, 7 reels, 5,770 ft. Archive: [UCLA Film and Television Archive \[USL\]](#), [George Eastman Museum \[USR\]](#).

Beverly of Graustark. Dir.: Sidney A. Franklin, adp.: Agnes Christine Johnston (Cosmopolitan Productions US 1926) si, b&w (with color sequences), 35mm, 7 reels, 6,710 or 6,977 ft. Archive: [Library of Congress \[USW\]](#).

Tillie the Toiler. Dir.: Hobart Henley, st.: Agnes Christine Johnson, Edward T. Lowe Jr. (Cosmopolitan Productions, US 1927) cas.: Marion Davies, Matt Moore, si, b&w, 7 reels, 6,160 ft. Archive: [George Eastman Museum \[USR\]](#).

The Patsy. Dir.: King Vidor, sc.: Agnes Christine Johnston (Metro-Goldwyn-Mayer Corp. US 1928) cas.: Marion Davies, Marie Dressler, si, b&w, 35mm. Archive: [George Eastman Museum \[USR\]](#), [Library of Congress \[USW\]](#), [UCLA Film and Television Archive \[USL\]](#), [Museo Nazionale del Cinema \[ITT\]](#), [National Film and Sound Archive of Australia \[AUC\]](#).

Show People. Prod.: Marion Davies, dir.: King Vidor, sc.: Agnes Christine Johnston, Laurence Stallings, Wanda Tuckock (Metro-Goldwyn-Mayer Corp., Loews Inc., A King Vidor Production, A Marion Davies Production US 1928) cas.: Marion Davies, William Haines, Elinor Glyn, si&sd, b&w, 35mm, 9 reels, 7,453 ft. Archive: [Library of Congress \[USW\]](#), [UCLA Film and Television Archive \[USL\]](#), [George Eastman Museum \[USR\]](#), [Museum of Modern Art \[USM\]](#), [Cinémathèque](#)

[Royale de Belgique \[BEB\]](#), [Cineteca del Friuli \[ITG\]](#), [BFI National Archive \[GBB\]](#), [Museo Nazionale del Cinema \[ITT\]](#), [National Film and Sound Archive of Australia \[AUC\]](#).

2. Agnes Christine Johnston as Co-Screenwriter

Silk Hosiery. Dir.: Fred Niblo, sc.: Frank Dazey, sc./adp.: Agnes Christine Johnston (Thomas H. Ince Productions/Famous Players-Lasky Corp. US 1920) si, b&w, 16mm, 5 reels, 4,566 ft. Archive: [UCLA Film and Television Archive \[USL\]](#), [Library of Congress \[USW\]](#).

The Jungle Goddess. Dir.: James Conway, sc.: Frank Dazey, Agnes Christine Johnston (Export-Import Film Co. US 1922)

- Ch. 1: "Sacrificed to the Lions." si, b&w, 35mm, 1 reel of 3; 1,000 ft. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Ch. 2: "The City of Blind Waters." si, b&w, 35mm, 1 reel of 2; 1,000 ft. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Ch. 3: "Saved by the Great Ape." si, b&w, 35mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Ch. 4: "The Hell Ship." si, b&w, 35mm., 2 reels of 2; 2,000 ft. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Ch. 6: "Sky High with a Leopard." si, b&w, 35mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Ch. 7: "The Rajah's Revenge." si, b&w, 35mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Ch. 8: "The Alligator's Victim." si, b&w, 35mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Ch. 9: "At Grips with Death." si, b&w, 35mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Ch. 10: "The Leopard Woman." si, b&w, 35mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Ch. 11: "The Soul of The Buddha." si, b&w, 35mm. Archive: [UCLA Film and Television Archive \[USL\]](#).

For Another Woman. Dir.: David Kirkland, sc.: Agnes Christine Johnston, Frank Dazey (Rayart Pictures Corp., US 1924) si, b&w, 35mm, 2 reels of 6; 2,000 ft. Archive: [BFI National Archive \[GBB\]](#).

The Tomboy. Dir.: David Kirkland, sc.: Agnes Christine Johnston, Frank Dazey (Mission Film Corp. US 1924) cas.: Dorothy Devore, Herbert Rawlinson, si, b&w, 35 & 16mm, 6 reels. Archive: [Library of Congress \[USW\]](#).

3. Agnes Christine Johnston as Continuity

The Divine Lady. Prod./dir.: Frank Lloyd, sc.: Forrest Halsey, cont.: Agnes Christine Johnston (First National Pictures US 1929) cas.: Corrine Griffith, Victor Varconi, Marie Dressler, si/sd, b&w, 35mm, 12 reels; 9,035 or 9,914 ft. Archive: [Library of Congress \[USW\]](#), [UCLA Film and Television Archive \[USL\]](#).

4. Agnes Christine Johnston as Herself

1925 Studio Tour/M-G-M Studio Tour of 1925. (Metro-Goldwyn-Mayer Corp. US 1925) si, b&w, 16 & 35mm, 1 reel. Archive: [Library of Congress \[USW\]](#), [UCLA Film and Television Archive \[USL\]](#).

B. Filmography: Non-Extant Film Titles:

1. Agnes Christine Johnston as Screenwriter, Scenario Writer, or Adapter

God's Country and the Woman, 1916; *How Could You, Caroline?*, 1918; *The Old Maid's Baby*, 1919; *Her Husband's Friend*, 1920; *Chickens*, 1921; *Passing Thru*, 1921; *Children of Dust*, 1923; *The Female*, 1924; *Don't*, 1925; *The Tower of Lies*, 1925; *Lovey Mary*, 1926; *Altars of Desire*, 1927; *Outcast*, 1928; *The Man and the Moment*, 1929; *The Shannons of Broadway*, 1929.

2. Agnes Christine Johnston as Co-Screenwriter

Tried for His Own Murder, 1916; *The Fear of Poverty*, 1916; *Prudence the Pirate*, 1916; *The Shine Girl*, 1916; *An Amateur Orphan*, 1917; *Her New York*, 1917; *Pots-and-Pans Peggy*, 1917; *When Love Was Blind*, 1917; *23 1/2 Hours' Leave*, 1919; *The Sawdust Doll*, 1919; *Trixie from Broadway*, 1919; *The Jungle Goddess, Chapter 5*, 1922; *Rich Men's Wives*, 1922; *Mothers-in-Law*, 1923; *Poor Men's Wives*, 1923; *For Another Woman*, 1924.

C. DVD Sources:

Show People. DVD/VHS (MGM US 1998)

Credit Report

Agnes Christine Johnston was prolific and consequently has a number of inconsistencies in her credits. AFI lists both Johnston and Harry Behn as co-screenwriters for *Proud Flesh* while FIAF only lists Behn. FIAF lists Johnston and Barry Connors as co-writers for *The Patsy* while AFI only lists Johnston. For *Show People*, FIAF lists Wanda Tuchock as the sole writer while AFI lists Johnston as a co-treatment writer with Laurence Stallings, and Wanda Tuchock is credited with continuity. FIAF lists Johnston as the only screenwriter on *Silk Hosiery* while Spehr and AFI list Frank Dazey as her co-screenwriter. Finally, the credits for *The Tomboy* have a couple of inconsistencies. FIAF lists Johnston and Dazey as co-screenwriters while AFI only lists Dazey. AFI also lists the production company as being Chadwick Pictures rather than Mission Film

Corporation. There is a question as to whether she was the screenwriter or co-screenwriter on *23 1/2 Hours' Leave* (1919).

Citation

Miller, April. "Agnes Christine Johnston." In Jane Gaines, Radha Vatsal, and Monica Dall'Asta, eds. *Women Film Pioneers Project*. New York, NY: Columbia University Libraries, 2013. <<https://wfpp-test.cul.columbia.edu/pioneer/ccp-agnes-christine-johnston/>>